



Pioneers in the use of cello as the sole instrument within a rock band, Rasputina has been inspiring young string players to commit a

Employing elaborate costuming spanning a number of historical periods, *Rasputina* brings margin-

alized historical female figures and stories to light in the pop form, using archetypal characters such as Indian princesses, Hawaiian handmaidens and medieval queens. Melora performed in Europe with Nirvana on their final tour in 1994 and, over the years, Rasputina has performed/recorded with Marilyn Manson, Porno For Pyros, Cheap Trick, Goo Goo Dolls and many others. Hardened road-dogs, and

Kansas born and raised, Melora moved to NYC in the 1980's. She received classical music training as

Tickets are \$15 in advance, \$18 at the door. Doors open at 8:00 pm and showtime is 9:00. ★

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Terry has had tremendous success

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WOW HALL NOTES

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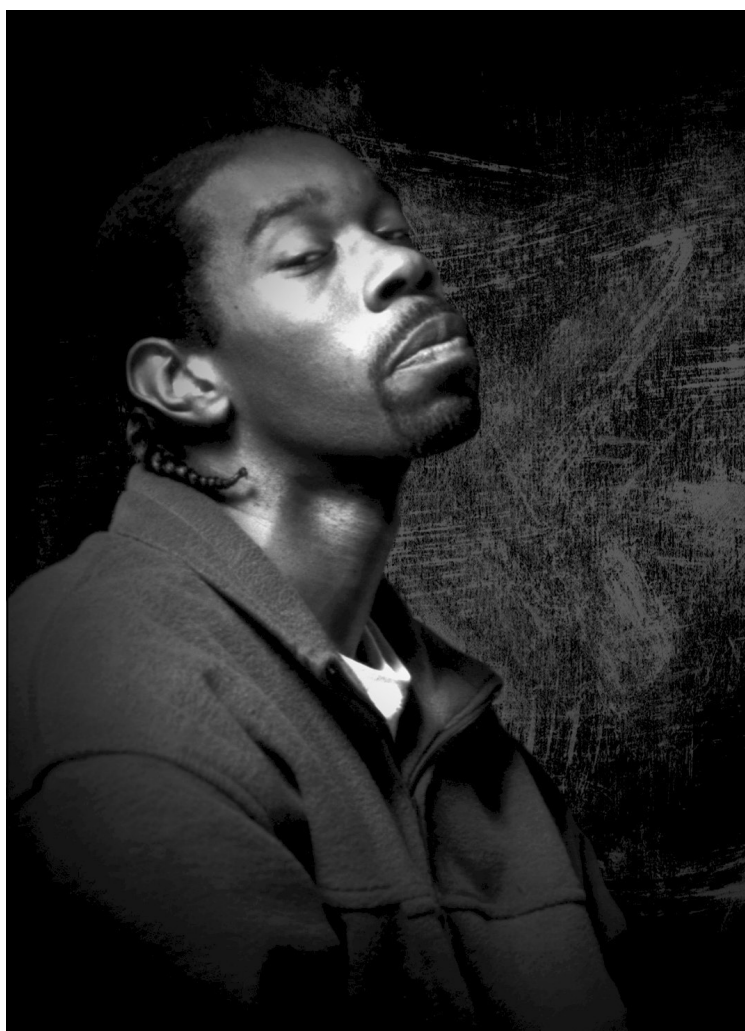
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ANDRE NICKATINA HALLOWEEN SHOW

On Friday, October 28, the CCPA and U. of O. Campus Radio 88.1 FM KWVA welcomes Andre Nickatina back for a special Halloween performance.

Last here in May, Andre Nickatina has headlined the WOW Hall more times than any other rap artist. He debuted here in 2008 and has returned once or twice a year since. His shows

remain extremely popular. In fact, most of the shows on previous Andre Nickatina tours have sold out, often without traditional advertising. Just goes to show that sex, drugs and violence never go out of style.

Based in San Francisco, Nickatina has been a hip-hop/rap luminary since the release of his critically acclaimed debut, *The*

New Jim Jones. Born Andre Adams, he released his first two albums under the stage name Dre Dog before changing his name to Andre Nickatina in 1996.

The next year Nickatina dropped the albums *Cocaine Raps* and *Raven in My Eyes*. These releases displayed his original flow, distinct voice and unique lyrical explorations, and expanded his audience to the wildly enthusiastic college crowd.

“His lyrics are over-the-top and completely lack empathy, which naturally yields – consciously or subconsciously – satire and social commentary on everything from addiction to the welfare system,” reports *Monterey County Now*. “Nickatina’s lucid rhymes, mostly set in the seamier side of San Francisco’s Fillmore District, paint portraits of the streets that are unforgiving and unapologetic. It’s a world where everyone’s hustling, doing what they need to do, acting the way they need to act – not necessarily doing what’s morally right – just to make it to another sunrise.”

Andre founded his own record label, Fillmoe Coleman, and has gone on to release at least eighteen albums. Kickstarter reports that he has successfully completed a campaign to fund his next album -- raising \$101,635 from 120 backers.

Nickatina has also gained critical acclaim for his work as a filmmaker, with more than seven films to his credit as either a director, co-director, executive producer, producer or actor, including the highly ambitious 2003 CD/movie project *Conversation With a Devil*.

Tickets are \$20 in advance, \$25 at the door. Doors open at 8:00 pm and showtime is 9:00. ★

IT'S BACK: COMMUNITY ECSTATIC DANCE A BENEFIT FOR COMMUNITY ORGANIZATIONS

When: Sundays beginning October 9, to May 2017, 1:00 to 3:00 pm.

Where: WOW Hall 8th and Lincoln (291 E 8th Eugene) Eugene, OR

For More Information: Mike at mmeyer@efn.org

Admission: Donations that benefit and organization monthly - \$5-\$10 suggested. All are welcome and all donations are voluntary only. October 9, 16, 23, 30 benefit: The WOW Wellness Collective

Ecstatic dance in its most basic definition is free-form movement where we allow our bodies to express without an agenda or concern for aesthetics. It’s a moving meditation practice that merges inner with outer worlds. It encourages and celebrates connection between body and spirit, letting both be your teachers.

Ecstatic dance is a place to drop out of judging yourself and others and escape from any performative tendencies. It’s designed to gently unhinge yourself from your ego and any stories you may have about needing to do it “right”. Instead, it’s about being present with your own energy and discovering physical expression that doesn’t originate from the intellect. Movement which may help liberate patterns and limitations in your body, mind and emotional landscape.

No dance experience or partner is necessary. It’s

a perfect outlet for those who think they “can’t dance. It’s not a social dance. It’s not about having rhythm, being graceful, looking good or doing it right. What a relief! It’s an invitation to explore your relationship to your body and to the moment on an open dance floor where you can move in new and perhaps unconventional ways.

Ecstatic dance happens in an environment free from judgment and conversation where you can feel safe and supported to get out of your head, try new things and really push your envelope if you so choose. You are invited to dance solo, with the floor, with the walls with others and with the molecules in the room. Be silly, playful or dramatic. Stay true to yourself but don’t get in your own way!

Ecstatic dances are non-alcohol events open to all variations of physical abilities. Each week a guest DJ will provide a musical landscape for free-form exploration. Each month 100% of proceeds go to benefit a designated community organization. October beneficiary is WOW Wellness Collective. The collective is a newly formed organization bringing wellness practices including community-building, resource-sharing, and experiential mindfulness to all Lane County Residents regardless of income.

See you on the open, historic WOW Hall dance floor! ★



AN INTERGALACTIC JOURNEY WITH SPACE JESUS AND YHETI

By Marissa McLain

On Saturday, October 22, Headspace Productions welcomes Space Jesus and Yheti to the WOW Hall.

Whether or not you believe that Jesus Christ is real, New Jersey-based Jasha Tull is here to show you that there is a Jesus in space, and he has descended down to Earth for his Look Out! Tour in order to bring Eugene some incredibly filthy psychedelic bass. He is accompanied by the equally brain-melting artist Yheti. They probably traveled together from the far corners of the universe on their tripped-out space shuttle.

Space Jesus creates heavy bass beats with eclectic samples for some incredibly fresh, ridiculously steezy sounds. His unique capacity to draw inspiration from reggae, old-world Spanish music, hip-hop and other genres allows for his music to be indefinable and mysterious. He drifts in and out of a multitude of genres, some songs sounding like hyphy rap/trap and others sound like what would happen if you were abducted by bass-loving aliens, or bohemian circus folks. For an explanation of that, listen to his song "Mom's Spaghetti (feat. Esseks)".

Space Jesus' 2010 album *Close Encounters* includes a variety of collaborations. On the second track "Nawledge (feat. Pipus, GDP & Y. Jafar)" he collaborates with hyphy rap/trap artists and then graciously transitions into more spacey, tribal sounds -- such as "Ransacked II (feat. Lespecial)" and the soulful, eerie song like "Sycamore (feat. Honeycomb)", just to keep you on your toes. The album exemplifies Space Jesus' diversity in his collaborations and his musical range -- which continues into his later albums.

In 2014, Space Jesus released the album *Atom & Eve*. His most popular song "Hmu (feat. Clay Parnell & Rory "Sweet Boy" Dolan)" is the opener for the four-track funky bass banger. While Space Jesus has shown that his collaborations with hip-hop/rap artists have been a dominant feature in his albums, an album such as 2015's *Doppelgangers* shows how he also teams up with fellow bass-making weirdos such as Brooklyn's Esseks. He has also done collaborations with Bleep Bloop, Zak Blak and more.

In his live shows, Space Jesus has shared the stage with artists

like Liquid Stranger and Minnesota. Jack Sheehan, who writes for the music media company Live For Live Music, describes Space Jesus' shows as "...not for the faint of ear. You scream, you jump, you sweat, you smile. It's an occasion to rejoice in psychedelic weirdness". So you can expect a wild show from not just the DJ, but also the crowd as it teems with infectious energy.

Upon the release of his latest work *Zoned Vol. 1*, Space Jesus once again demonstrates his talent for variety: he starts off the EP with the track "M. Night Shambhala". This song seriously sounds like it should be on *Stranger Things*, but is accompanied by one of the *sickest* bass drops I have heard recently. He follows it with the dreamy, reggae-tinged "Jovian Chorus (feat. Digital Vagabond)" and tops it off with "Jafar's Pipedream", a song that uses empty space and abstract noise to create a truly bizarre and psychedelic sonic experience.

YHETI

Originally from Ohio, Yheti has created a discography that spans from 2008 to 2015 with music that is incredibly experimental and spacey, filled with glitchy and unique sounds. I can guarantee that as this artist steps up to the stage you will hear sounds you had no idea could even possibly exist. Yheti's live shows are trippy and energetic, as he combines distorted vocals and drums with intricate, high frequency samples layered over deep, rhythmic future bass.

What makes Yheti particularly intriguing is his 13-track album *Trifinity Mix*, an intoxicating and fluid blend of bass, hard-hitting snares and a unique complexity of samples that ascend and descend at such high speeds and frequencies that you will surely blast off on a magic carpet into the inner spaces of your mind. The 2016 album features numerous collaborations with The Widdler, Toadface and Conrank. Yheti has played festivals such as Stilledream, Shambhala and Emissions.

Tickets are \$15 in advance, and showtime is at 9:00pm. ★



HALLOWEEN WITH STÖÖKI-SOUND

Join us on Halloween night, Monday, October 31, as InSight Eugene and Doki Doki present Stööki Sound at the WOW Hall along with special guests Woolymammoth, LSV, Bedroom Trax and Whateveryn.

UK-based duo Stööki Sound have made their presence known as grimey trap aficionados mixing every conceivable genre with their own proprietary blend of hip-hop and heavy bass, but we've only just seen the tip of the iceberg.

Along with the tour announcement, DJ Lukey and Jelacee, who together are Stööki Sound announced the launch of their own record label Ö.N.E Worldwide. Standing for Originality Never Dies, Ö.N.E Worldwide's first single release is from Stööki themselves -- called 'ENDZ' -- off their upcoming Ösirir EP.

What exactly is the Stööki movement? Just ask Jelacee.

"The Stööki Movement is made up of three core elements Sound, Vision and Play. They translate into Music, Fashion and Art and we have collaborated with a number of creatives across those fields. There are lots of ways to get involved whether you come to one of our shows or hit us up online. We don't see a barrier between artists and supporters and it's important to us that people feel like we are accessible."

The London based duo is sharply dressed, and while modest when speaking embody the antithesis of modesty onstage. They're the nice guys who respond to fans on social media and hang around for pictures and autographs after shows. Sometimes they can also be the rowdy guys jumping into the crowd to start their own mosh-pit. But one of their most distinct qualities, which set them apart from many of their fellow producer peers, is they like to make their fans think outside the box.

Joining them will be 19-year old experimental trap and hip-hop producer Jason Wool, better known as Woolymammoth. This will be Wooly's second appearance at the WOW Hall in 2016, after nearly shaking the building to its foundation alongside EPROM in April.

Wooly's debut *Tricks EP*, released on Borgore's label Buygore Records, was hailed as "the filthiest thing you'll hear all day" and a product of "one of the year's most inventive musical minds." Since this release he has completed an Australian tour, and played at music festivals across America.

Tickets are available now for \$15 early bird and \$18 in advance, and any remaining tickets will be available at the door for \$20. Doors open and show begins at 9:00 pm. ★




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IN THE GALLERY

For the month of October, the Lobby Art Gallery features The Second Annual OGG/Local Clay Mask Contest.

A variety of amazing masks made by members of the Oregon Glass Guild and Local Clay will be displayed in the WOW Hall during October. It's a contest, the winners to be determined by YOUR VOTES for best glass, best ceramic, and best in show. Please participate in the voting. The masks may be purchased by contacting the artist.

The Oregon Glass Guild is an organization of glass artists whose purpose is support of the artist and promotion of glass as a medium. The Eugene Chapter raises money annually for Womenspace and Food For Lane County, and subsidizes classes in glass technique for its members.

Local Clay is an association of Southern Oregon ceramicists. Activities include workshops, hunger relief projects, and the annual show, Clayfest, which will be held this year on October 7th, 8th, and 9th.

We will have an opening celebration Friday, October 7, from 5:00 to 7:00 pm. A closing celebration, with announcement of winners, is planned for Friday, October 28, from 5:00 to 7:00.

Many of the artists will be in attendance at each celebration.

There will be a \$50 prize for best glass mask, \$50 for best ceramic mask, and \$50 for best in show.

The WOW Hall Lobby Art Gallery is open for viewing during box office hours, noon to 6:00 pm Monday through Friday. ★

5-WEEK AFRICAN DRUM CLASS

Beginning Monday, October 3, Eugene's West African Cultural Arts Institute offers a Five Week West African Drum Class with Alseny Yansane at the WOW Hall. The class continues Mondays, October 10, 17, 24, and 31 from 5:30-7:00 pm in the WOW Hall basement.

Cost is \$75 for pre-paid for 7.5 hours of instruction; \$60 students w/ valid ID.

Now is your chance to learn about the vibrant polyrhythms of Guinea, West Africa in a non-threatening atmosphere that is fun, encouraging, and inspirational for beginning and experienced drummers alike! Join Alseny Yansane, dynamic teacher and fourteen year performing artist with world renowned *Ballets Africains* of Guinea as he offers a drum classes that will teach all the basics for learning the West African poly-rhythmic orchestra including djembe accompaniment parts, musical signals and arrangements, solo phrases and bass drum and bell parts.

Authentic, handmade drums are available for students to use for class! Call/text 541.232.5471 or email Andrea@WestAfricanCulturalArts.org to reserve a drum today!

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- * improved hand position, posture and sound quality
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- * deeper understanding of the wealth and diversity of West African cultural arts
- * relaxation, enjoyment & self-expression

For more information please visit <http://westafricanculturalarts.org/> ★



IF PIGS COULD FLY

On Friday, October 14, the CCPA and KRVM proudly welcome Pigs on the Wing – A Tribute to Pink Floyd back to the WOW Hall with special guests Plant Eater.

Last here on New Year's Eve, Portland's Pigs on the Wing has been delivering the spellbinding Pink Floyd live experience since 2006. This fall the band is touring a concert performance that includes the entire *Wish You Were Here* album plus more classic Floyd.

Pigs on the Wing brings an intense, high energy experience to the table that is both true to the original and unapologetic in its interpretation, something which the band members believe has set it apart from the other tributes from the very beginning. Since its inception in 2006 as a one-off performance of *Dark Side of the Moon*, the band's touring production has included live renditions of the infamous Wizard of Oz sync, full performances of multiple Floyd albums, and music from every era of Pink Floyd's career. Pigs on the Wing heavily emphasizes the rock dynamics and psychedelic intensity of 1970s era Floyd.

The result is a show that is an authentic, accurately performed yet

refreshing take on the music and experience of Pink Floyd that the band believes any Floyd fan will appreciate. And none are bigger Floyd fans than the members of Pigs on the Wing themselves. As vocalist Keeley St. Clair put it in an interview in *Oregon Music News*, "I think I can speak for everyone in the band in saying that we take good care to be stewards of the music that we admire so much as a band.... It's a big responsibility to play such well-loved music".

Band members are: Jason Baker (guitar, vocals); Matt Jones (keys, vocals); David Lindenbaum (guitar, vocals); Eric Welder (bass); Bryan Fairfield (drums); Keeley St Clair (vocals); Pete Galluzzo (sax); Doug Layon (lighting design); Bryan Corn (equipment tech and projections).

PLANT EATER

On Plant Eater's new LP, *Dreaming In Turquoise*, principle songwriter, multi-instrumentalist and producer Jeremiah Petersen has created an aural document that seems to transcend time and space and exist in a loop just outside of the finite. Backed by recently added personnel Fiona Kang

(vocals), Erik Aanestad (guitar and piano), Ryan Burleson (guitar), Alex Feletar (drums), David Paulik (bass) and a bevy of guest spots, Petersen's downtempo compositions, guitar work and production feel like they are reaching from across the cosmos and are gently beckoning the listener to fall into a boundless and dream- like realm.

All of *Dreaming In Turquoise's* 10 tracks pulse with life and breathe with simultaneous intensity and vulnerability. From the piano and echoing vox (provided by Kang) on the opener, "The Pursuit", to the closer, "Where The Forest Meets the Sea's" (feat. Gabby Holt on vocals) poppy landscape populated with arpeggiated synths, bouncing beat (provided by King Black Acids Daniel Riddle) and singing guitar slides, *Dreaming In Turquoise* is a journey through seemingly infinite worlds of sound, texture, emotion and consciousness.

Demanding repeat listens, Plant Eater's *Dreaming In Turquoise* reveals a new layer with each spin – a new dimension of Petersen's intent and mature compositional skill – each song a free floating fractal of the whole and the LP itself a macrocosm of each individual piece. In a word, *Dreaming In Turquoise* is boundless.

Tickets are \$15 in advance, \$18 at the door. Doors open at 8:00 pm and showtime is 9:00. ★





DANNY BROWN'S ATROCITY

by Noah Ripley

On Saturday, October 8, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Danny Brown "The Exhibition 2016 Tour" to the WOW Hall with special guests Maxo Kream and ZelooperZ.

Danny Brown is no stranger to fame. Throughout the years he's worked with rap media darlings and superstars alike such as ASAP Rocky, Kendrick Lamar, Earl Sweatshirt and Schoolboy Q, and back in 2010 was nearly signed to G-Unit by 50 Cent before finally landing with indie record label Fool's Gold. "It was a real thing. 50 was with it", said Brown of the G-Unit deal in an interview with *Mixtape Daily*. "He just didn't sign me because of my jeans. He liked the music but he didn't like the way I looked."

Admittedly Brown doesn't fit the stereotypical rapper aesthetic (either in appearance or sound), but he has been able to find success while still staying true to himself, trademark cackle and all. His refusal to follow trends is something often reflected in his live shows.

According to *The Seattle Times*, in a 2014 concert "Brown entered with tongue sticking out and pinky-and-forefinger "metal horns" thrown, sporting eye-glasses and a fresh, close-cropped fauxhawk flat-top complete with bleached tips". In fact, upon first glance Brown's shows could easily be mistaken for a punk band's, moshing included.

He first emerged into the mainstream consciousness with 2011's

critically acclaimed *XXX*, an album that featured his distinctive high-pitched yelp rhyming about cunnilingus, Adderall and the realities of being 30 before breaking through in a genre that generally celebrates youth.

XXX was met with extraordinarily positive reviews, with Pitchfork rating it 8.2 out of 10 and calling it, "one of the most compelling indie rap releases in an already strong year", and *Complex* magazine naming it the eighth best rap album in the last five years in October 2013.

For his 2013 sophomore release, *Old*, Brown was able to pull off the rare feat of changing his sound without losing what makes his music special. *Old* was inarguably a much darker album than *XXX*, speaking less about wild parties and drugs (although those remained to some extent) and more about growing up in Detroit surrounded by violence and crack cocaine. His beats had more of an EDM feel, reflecting his love for the dance scene, but his wonky deliveries and the general feel of the music stayed true to what his fans had come to expect from him.

Old was Brown's most successful commercial release, selling 15,000 copies in the first week, and landed in the top 10 albums of 2013 for Pitchfork, XXL and *Complex*.

Now he is touring in support of his newest album, *Atrocity Exhibition*, titled after the Joy Division song from 1980. It is his first release with Warp Records, the label where he recently signed after an amicable split with Fool's Gold.

Atrocity Exhibition drops September 30th, and each ticket purchased to his show will come with a free digital download of the album. *Atrocity Exhibition* is poised to be perhaps Brown's most polished album to date, with over \$70,000 in samples used to make the beats.

As he put it to *Rolling Stone*, "A lot of people cheap. And that's why their music sounds cheap. I wanna make timeless stuff, so you're gonna have to spend a couple dollars. You could have Rolex or you can have a Swatch."

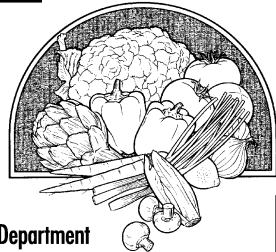
Brown has stated that he views his albums as a documentary on where his life is at during the time he records them, making *Atrocity Exhibition* particularly intriguing due the fact that it was made at a time when the rapper's lifestyle was changing in many ways. He dealt with a variety of personal issues, including his 2014 struggle with kicking a codeine habit, the depression and anxiety that came afterwards, and how to adjust to his relatively newfound exposure.

But now Danny Brown is happy. He has a finished album that he's worked on for over a year, his previous tours have taught him how to cope with life on the road, he has a newfound commitment to taking care of himself (including less recreational drugs), he's even recently picked up jogging, and now he's ready to burst back on the scene.

Tickets are \$26 in advance, \$29 at the door; include a free download of the new album. Doors open at 8:00 pm and showtime is 9:00. ★



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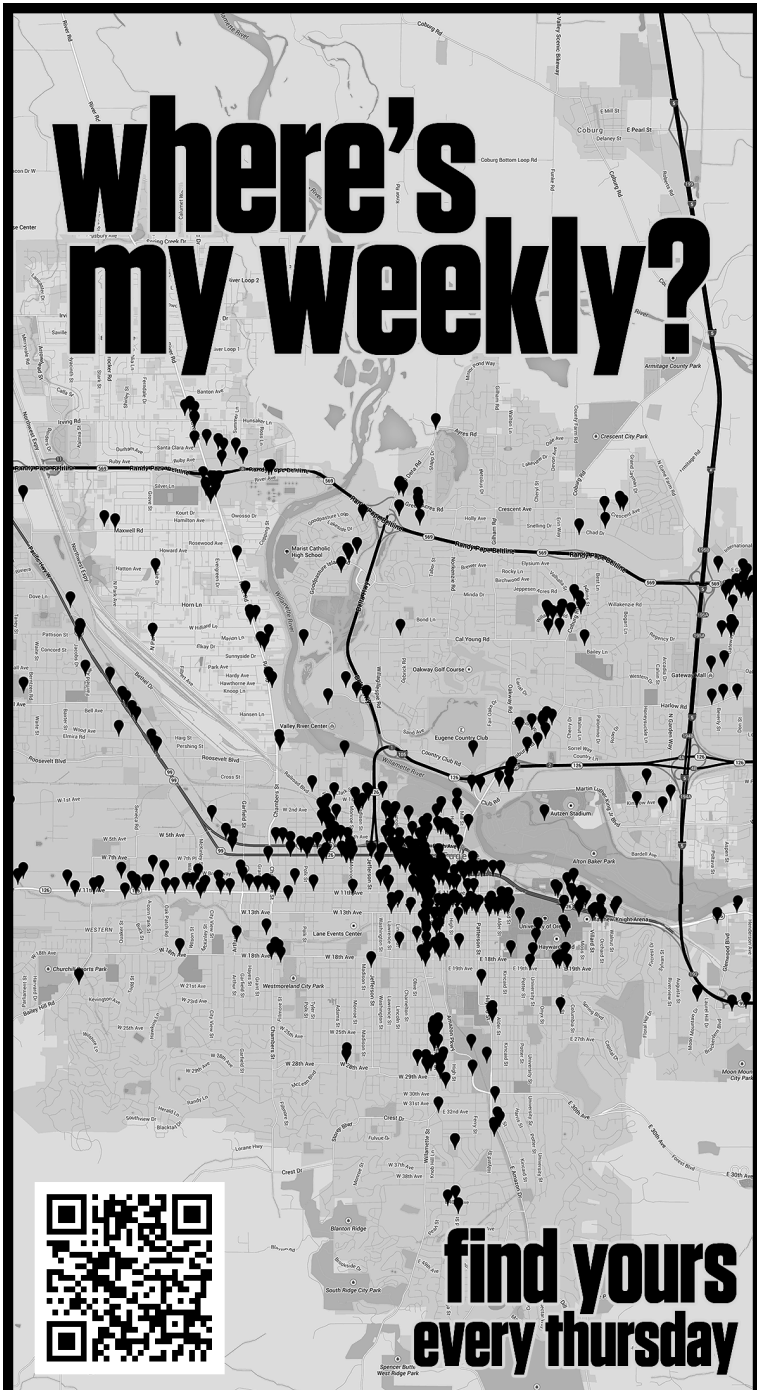
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\$UICIDEBOYS\$

On Tuesday, November 1, Chapters Alumni & Legends ENT present Suicideboy\$ at the WOW Hall along with special guests Germ, Ramirxz, Shakewell, Mikey the Magician and Don Krez.

The late great Freddie Mercury said, "Don't try suicide." But that was likely because he never met Suicideboy\$.

In the last two months, death rap collective Suicideboy\$ have dropped enough music to justify an entire year. With two EPs, an album, and a handful of singles, it's about time that people start talking about Suicideboy\$. It's also worth noting here that if you Google Image search "suicide boys", you will find a bunch of tatted and naked dudes.

Made up of Ruby da Cherry aka suicide LEOPARD aka bronchitisaur and \$lick \$loth aka SuicideChrist aka Yung \$carecrow, Suicideboy\$ is a duo that has been gaining traction throughout the year. They have about 20 projects available on their Bandcamp.

These two maniacal, lo-fi weirdos have been creating futuristic glitch trap with enough bass to kickstart the apocalypse. Equal parts shock factor and original product, Suicideboy\$ sound like a mixture of Seshollowaterboyz and Deniro Farrar, sprinkled with a bit of Denzel Curry and Fifty Grand. Earlier this season, Suicideboy\$ released two collaborative EPs that continued to assist in their rise.

First, they released *Black \$uicide Side C: The Seventh Seal*, a five song EP with rapper Black Smurf. The next EP was *South Side \$uicide*, a five song project with Floridian madman Pouya.

Directly following these collaborative EPs, they showed the world that they can do it on their own and released their solo album, *My Liver Will Handle What My Heart Can't*. Twelve tracks meant to destroy your happiness and force a moshpit of blunt guts and broken glass in the middle of your grandmother's living room. The sound is erie and unique, like gothic trap or maybe voodoo drill.

Either way, to enjoy this music, don't take it too seriously.

Tickets are \$20 in advance, \$25 at the door and \$50 for Meet & Greet. Doors open at 7:00 pm and showtime is 8:00. ★



COMMON KINGS

On Sunday, October 16, Double Tee and Dead Nation Presents welcome Common Kings back to the WOW Hall along with special guests Ballyhoo! and Ray Goren.

Common Kings' style and music is a collection of inspirations orchestrated into an array of head rocking beats, feel good vibes and emotional fever. Their crazy, fun-loving attitude compliments Common Kings' live sound, producing phenomenal pop hits with rock, reggae and R&B influences. These influences originate from each band members love for various genres and widespread knowledge of music.

The majority of Common Kings were born in the South Pacific, and raised in Orange County, California. Growing up with households full of colorful personality and vibrant passions for music, Common Kings' members naturally grew up forming individual musical paths. This musical journey involved mimicking and listening to artists such as Van Morrison, Stevie Wonder, George Benson, Jim Croce, Michael Jackson, The Who, Led Zeppelin, Gypsy Kings, Earth Wind & Fire, Bob Marley and more. The culmination of these musicians explains exactly who the Common Kings are.

Where everything comes to a point is through lead singer Sasualei "Jr King" Maliga. Jr King is perhaps one of the most powerfully impressive vocalists amongst today's leading artists. Born with this untrained raw talent, Jr King's singing ability seems boundless, as he amazes listeners with a wide range of belting notes and soulful passion. His humble demeanor off-stage is no indication of what he's like when the band is rocking out on-stage -- creating a young, wild and free atmosphere.

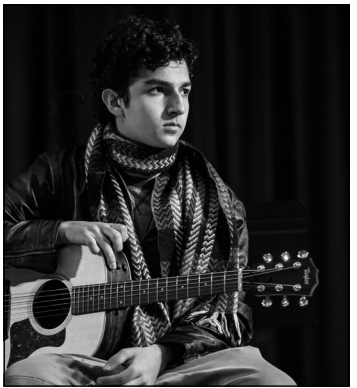
With the current success of reaching over 350,000 single downloads, partnered with a live performance matched to none (recently showcased as a supporting act on Justin Timberlake's 20/20 World Experience Tour), Common Kings looks to keep the momentum alive as they prepare to release their debut full-length album in 2016.

BALLYHOO!

Hailing from the east coast, Baltimore alt-rockers Ballyhoo! have been taking their melodic anthems to the people for over a decade. Their "On Tour Forever" work ethic has taken them all over the country, steadily building a fanbase of loyal "Hooligans."

In 2013, the band cracked the Billboard 200 chart at #189 with their 5th album, *Pineapple Grenade*, released on their own label, Right Coast Records. In 2014, the album was followed by an EP, *The Cool Down: Vol. 1*, a collection of acoustic renditions of classic Ballyhoo! songs as well as three brand new songs: "Beach Party", "ADHD" and "Overnight Sensation".

The year 2015 brought even more touring and music with the band supporting well known ska-punkers Less Than Jake, Reel Big Fish and rock/reggae icons Pepper, while also releasing two singles: "Fast Times" and "Mixtape." The latter appears on the band's new album, *Girls*. Ballyhoo! joined forces with PledgeMusic, rallying fans to be a part of the making of this new album. The campaign was a success with well over 100% funding. Ballyhoo! is touring in 2016 with a new album of songs produced by Paul Leary (Sublime) and Matt Wallace (Maroon 5, Faith No More).



RAY GOREN

Just a few years ago, after seeing Ray Goren play at the Golden State Theater in Monterey, California, reviewer Jason DeBord wrote on Rocksubculture.com: "Ray is a real phenomenon, and you sit there not believing what you are seeing and hearing... It was really one of the most unbelievable moments I've experienced at any concert. Amazing."

Dazzled by his raw, intense

live performances, *Chicago Tribune* critic Howard Reich once wrote, "No one rattles the place like Ray Goren."

The NYC born, SoCal raised singer, songwriter and trailblazing electric guitarist has been getting that kind of jaw-dropping attention since he first picked up the guitar at age eight. While performing all across the country and throughout Los Angeles and Southern California, the singer has been breaking through on the national charts. A purely indie release, *Save My Soul* was on the Roots Music Report charts for six months, peaking at #13. Showcasing its multi-genre reach, the title single off the EP also recently hit the Top 40 on the BDS (Billboard/Nielsen) Triple AAA radio chart.

Goren traces his musical trajectory back to when he and his parents lived in a small apartment on New York's Upper West Side. He was noodling around on a toy keyboard at the age of three and by five the budding musician was listening to Oscar Peterson and Thelonious Monk and playing jazz. Shortly after they relocated to Southern California when he was eight, he was looking online for a trombone player he liked named J.J. Johnson. He typed "B.B." instead and discovered a video of B.B King, Albert Collins, Jeff Beck, Buddy Guy and Eric Clapton playing "Sweet Little Angel".

"I was moved by the energy and their charisma," Goren recalls. "It was deep and soulful -- it got to my heart."

"Though I've often said that the soul of my music is tied to the blues, instead of growing and evolving from blues to rock, I listened to Stevie Wonder, D'Angelo, Amy Winehouse, Donny Hathaway, Prince and others. Later I listened to rock greats like Jimi Hendrix, Maroon 5, Arctic Monkeys, Radiohead and Imagine Dragon, as well as pop like The Weeknd, J. Cole and Drake. I want to be that unique artist who bridges rock, pop and soul with a lot of other styles."

"The music I make is just me, it's who I am, and I see myself as a no boundaries kind of artist, bringing elements of everything I love and enjoy into the music I naturally compose and play."

Tickets are \$18 in advance, \$22 day of show. Doors open at 7:00 pm and showtime is 8:00. ★

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HENRY'S CHILD & JOLLYMON

On Friday, October 21, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome 90s' favorites Henry's Child and Jollymon back to the WOW Hall along with special guests Sweater For an Astronaut.

The tyranny of time and distance has crushed many a dream beneath its unforgiving weight. The passion and energy necessary to hold that weight across decades is a rare occurrence in any age.

Henry's Child has evolved into just such a passion project. The members are scattered over 140 miles and are pulled by work, family and the commitments that come from the age where decisions are made. Their music is the bridge they use to cross the chasm over and over again. Andrew Smith in Eugene, Rich Clinton in Lebanon, Thom

Tessandori in Portland and Doug Cramer in Independence have a bond that has lasted 20 years and may end at any moment. They know this and appreciate what they have deeply.

The most powerful part of a performance is the fans. Any musician will tell you this. There is a discernible difference between certain fans that many musicians and performers may never get to experience or appreciate. Many fans come to a show to be part of the energy and they enjoy the music. They give their enthusiasm and passion to the band and the band in turn gives them all they are able. These are amazing fans. However, there is another type of fan. It is the rare person participating in the performance. It is the fan that knows every word of every song... and they sing along... Their energy ebbs and flows with each change in the

song. They connect with the musicians on a direct emotional level. The musicians can feel them in the audience.

After 20 years of playing, Henry's Child is able to count themselves lucky to have so many of these fans. Seeing people whose ages span the decades between 15 and 55 singing along in the audience is a truly moving experience. It is a testament to the quality and emotional power of the music Henry's Child has created. Henry's Child will continue to traverse great distances to play together. They will continue to play for such amazing fans as long as they can... as long as the fans want to connect to their music... as long as the light allows.

Playing with Henry's Child is one of the bands that influenced them 20-odd years ago: Jollymon.

The band Jollymon is many things, but they are definitely not reggae. Jollymon formed in 1991 and performed until 2002, headlining venues along I-5 for over a decade with their hard hitting swirl of dense sound equal parts Pink Floyd, Primus and Hendrix.

Jollymon reformed in 2016 and is back. This is their first Eugene show and their triumphant return to the WOW Hall.

Come experience Henry's Child with Jollymon and Sweater for an Astronaut on Friday, October 21st to join the sing-along and hear a new song or two. Tickets are \$10 in advance, \$12 door. Doors open at 8:00 pm and showtime is 9:00. ★



MUSIC WANTED

The CCPA/WOW Hall is seeking donations of records, CDs and DVDs as well as music books, magazines and memorabilia. These items will be sold on the internet or at future events to fund various projects around the WOW Hall.

Your donations are tax deductible and will be greatly appreciated. Items can be dropped off during office hours, Monday to Friday, 12:00 to 6:00 pm, or during concert performances. For more information or to arrange for us to pick up your donation, please call 541-687-2746 during box office hours. ★



On Thursday, October 13, the Community Center for the Performing Arts and KRVM's *Sounds Global* proudly welcome Xylouris White to the WOW Hall along with special guest Emmett Kelly (The Cairo Gang). Eugene's own Human Ottoman will open the show.

When Xylouris White recorded their second album, this most intuitive and inquisitive of duos did what comes naturally to them: expanded their horizons. For George Xylouris, the Cretan lute player who partners here with the Dirty Three's preternaturally fluent Australian drummer Jim White, one aim was to extend a core metaphor of their ruggedly visionary debut album, 2014's *Goats*.

"Like goats walking in the mountain," is Xylouris' poetic analogy for their approach: "They may not know the place, but they can walk easily and take risks and feel comfortable. Really, the goats inspired us."

That exploratory pitch is matched by the majestic *Black Peak*, named after a mountaintop in Crete and, says Xylouris, "recorded everywhere." A peak in both artists' careers, the album testifies to their determination to stretch the scope of their instruments and forge something vigorously questing from more traditional roots. Where *Goats* was mostly instrumental, *Black Peak* gives Xylouris's full-force baritone a lead role. And where *Goats* was often frisky, its tumultuous, tender and terrifically expressive follow-up drives harder and dives deeper.

Partly, *Black Peak* pays testimony to both men's remarkable histories. One of Crete's best-loved artists, Xylouris is a scion of Greek musical royalty. His father is revered singer / lyra player Psarandonis. A child when he began playing the lute, Xylouris would accompany his father in a backing role. Yet just as Psarandonis stretched the lyra's range ("If music is measured in meter," Psarandonis said, "I play in kilometre!"), so Xylouris elevated his eight-string laouto to the lead role in his Xylouris Ensemble.

Jim White has commanded international attention for more than two decades as part of Australia's Dirty Three, storm's-eye instrumental diviners whose emotionally choppy soundscapes brim with elemental force. Now New York-based, White is often found collaborating with alt-A-listers (including: Bonnie 'Prince' Billy, PJ Harvey, Nina Nastasia, Cat Power and Smog,) where his playing redeploys the rolling momentum of free-jazz to supple ends, from sensitive to seismic.

Xylouris was touring with his Ensemble when he met White in Melbourne in the early 1990s, when the drummer was in his pre-Dirty Three avant-rock outfit Venom P Stinger. In retrospect, a cycle of influence emerges: Xylouris's 1990s live contributions to the Dirty Three seem to set a blueprint for Xylouris White, yet the Dirty Three were themselves inspired by Xylouris and Psarandonis.

It took until 2013 for Xylouris and White to form as a duo, a process accelerated when White played with Xylouris and Psarandonis at a Nick Cave-curated All Tomorrow's Parties festival in Australia.

EMMETT KELLY (THE CAIRO GANG)

"Emmett Kelly exists in many shapes and musical forms," reports *Autre*. "His immense talent and abilities have brought him into the studio to add licks to some of the last decade's most interesting indie albums."

Kelly's collaborations with Will Oldham, known as Bonnie "Prince" Billy – has resulted in multiple full-length albums and singles, including Billy's 2006 album, *The Letting Go*, which was recorded in Iceland by Bjork producer Valgeir Sigurðsson.

Kelley has also been steadily putting out records under his own moniker, The Cairo Gang.

"The latest Cairo release, *Goes Missing*, seems much more full than previous records and much more well rounded, but Kelley's voice is right there to punch you straight in the heart with brass knuckles and the lyrics are more biting than ever," notes *Autre*. "It is truly one of this year's best albums and it makes you want to listen to Cairo's entire discography over and over again."

Tickets are \$12 in advance, \$15 at the door. Doors open at 8:00 pm and showtime is 9:00. ★

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9	10	4	5	6	7	8
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		11	12	13	14	15
Common Kings Ballyhoo! Ray Goren (Double Tee & Dead Nation Presents rental) 7:00 PM \$18 Advance \$22 Day of Show Pacific Island Reggae www.commonkings.com/	Volunteer Orientation 7:00 PM	Meetings for October <i>Thursday, October 13</i> CCPA Facilities Committee 6:30 PM <i>Meets at New Day Bakery, 449 Blair Blvd., outside</i> <i>Thursday, October 20</i> CCPA Board of Directors Meeting 6:30 PM <i>Meets at Growers Market, 454 Willamette St., upstairs</i> <i>More tba: check www.wowhall.org</i>		Terry Bozzio 8:30 PM \$18 Advance \$20 Door \$25 Reserved Solo Drum Performance / Seated Show www.terrybozzio.com/	Henry's Child Jollymon Sweater For An Astronaut 8:00 PM \$10 Advance \$12 Door Rock www.henryschild.com/	Space Jesus Yheti (Headspace rental) 9:00 PM \$15 Advance Bass www.facebook.com/spacejesusmusic/ soundcloud.com/yheti
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23	24	25	26	27	28	29
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